THE FACELESS ONES

DOCTOR WHO

AN ADVENTURE IN SPACE & TIME

CODE: KK.

David Ellis & Malcolm Hulke

Arriving at Gatwick Airport, I became involved in the schemes of an alien race – the Chameleons – after Polly and Ben were kidnapped by them. As usual, the Earth authorities didn't believe my claims at first, being more interested in my inability to produce a passport. The Chameleons had suffered a catastrophe when one of their nuclear reactors exploded, starting a chain reaction which left the whole population of their planet faceless and sterile.

These aliens, fronting as a cheap holiday firm, were abducting thousands of humans, miniaturising them and transporting them in a rocket (disguised as a passenger aircraft) to an orbiting satellite. They wanted the humans' identities, and already twenty five had been transferred in the Airport's Medical Centre, including resident Nurse Pinto, enabling the Chameleons to operate safely on Earth.

Searching the 'Chameleon Tours' hanger I found the body of Meadows, an Air Traffic Controller, and acquired a freezing-gun from one of the 'Chameleon Tours' personnel, Spencer (after freezing him!), to try to persuade the Airport Commandant and Inspector Crossland (investigating the murder of a colleague) that I was right. They weren't convinced, even after I demonstrated the effects of the gun on a cup of tea; but this, coupled with the discovery of blank, stamped, German postcards by Jamie and Sam Briggs (anxious to locate her brother, missing after a 'Chameleon Tours' flight) enabled me to investigate further, as these cards were undoubtedly being used to suggest a safe arrival to friends and relatives.

I discovered that black and white arm-sheaths were being used to identify Chameleons and human originals. Hearing that Jamie had taken Sam's place on a 'Chameleon Tours' flight, I decided to travel up to the satellite with the real Nurse Pinto to sort out the situation. (The Chameleon 'Pinto' had been killed by 'Meadows' after he had confessed.) Once there, I found that Jamie had been 'Chameleonized', and that the Chameleons' Director had assumed the identity of Crossland, who had been abducted while making enquiries.

My attempts to use the human originals on Earth as bargaining power failed and preparations were made to transfer my appearance to a Chameleon. However, in a struggle the real Jamie was revived and I instructed him to remove the Director's black band. This done, the emergency was over, the humans were returned to Earth and the disillusioned Chameleons to their planet – taking with them a couple of my ideas for a solution to their identity problem.

Reunited with Ben and Polly on Earth I was saddened to see them leave me; but Earth is where they belong, I suppose. Anyway Jamie and I had other problems. The TARDIS had disappeared...

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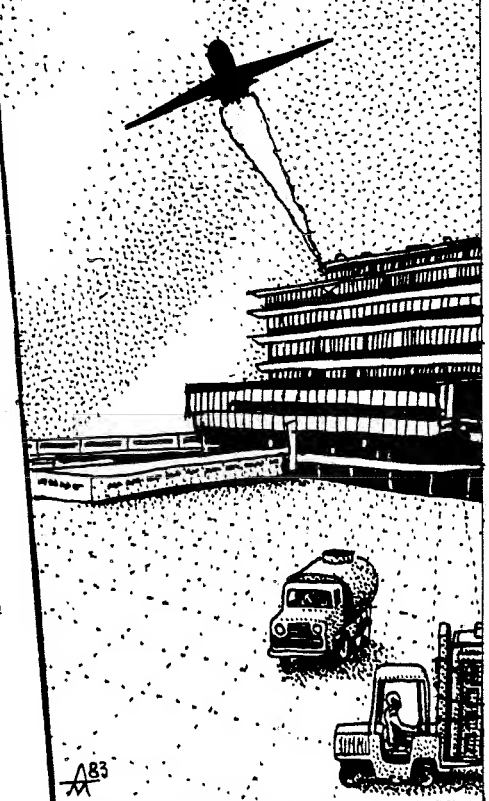

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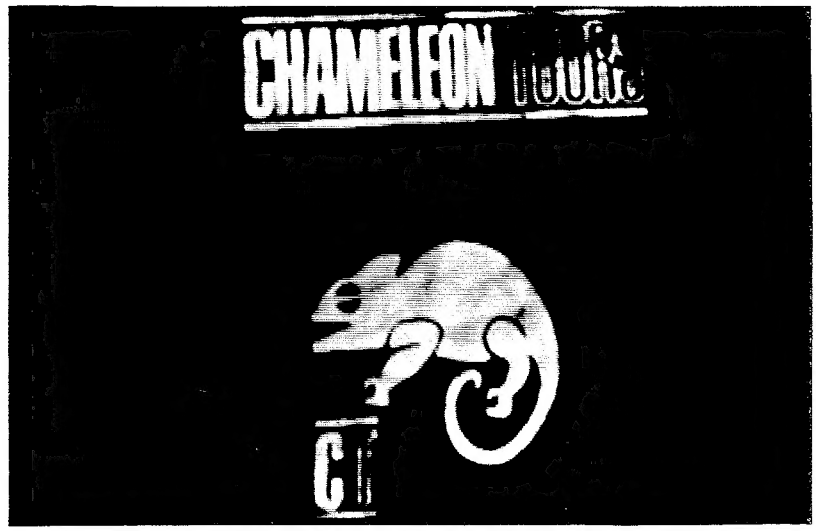

"Roll up his left sleeve."

With futile desperation Meadows tried to struggle as the two policemen carried out the Doctor's request. One held him in the chair while the other pushed up Meadows' left jacket and shirt sleeve, revealing the black, lightweight armbands running from the elbow almost down to the wrist.

The Doctor squatted on his haunches and peered at the control studs on the sheath. "There we are," he announced triumphantly to the Commandant. "Now then, what happens if I were to turn one of these?"

As the Doctor's fingers reached out inquisitively, Meadows' struggles became panic driven. "Don't touch it!"

The Doctor smiled and withdrew his hand. "I see..." He stood up and became suddenly business-like. "Right; now then, you are going to answer all my questions and in return I promise no harm will come to you. Do you understand?"

Meadows nodded. "All right..."

"Where are your planes taking all their passengers?"

"There's a satellite about a hundred and fifty miles up."

"Why are you abducting all these young people?"

"We had a catastrophe on our planet. A gigantic explosion. As you've seen we've lost our identities - my people are dying out."

The Commandant shook his head in disbelief, resigned now to the truth of the Doctor's assertions. "But what use would our people be to you?" he asked incredulously.

"Our scientists devised a process so that we could take on the physical characteristics of another being."

"And this is part of the process?" enquired the Doctor, pointing to the black sheath.

"Yes, that's why you mustn't touch it."

"How many of these young people do you hope to abduct?" said the Doctor.

"This time, fifty thousand."

"Fifty thousand..." The airport controller's voice came out almost as a whisper. Even the Doctor was amazed. "And how large is this satellite?" he asked.

"On the journey in our planes the passengers are miniaturised."

"I see," murmured the Doctor, noting Meadows' careful evasion of a direct answer. "How many of your people are working here at Gatwick Airport?"

"I don't know." The Doctor reached out to the studs on the sheath, causing Meadows to recoil in terror. "That's the truth, I tell you, I don't know!"

The Doctor folded his arms again. "Very well. What happens to the people whose identities have been taken over - the originals?"

"They're somewhere on the airport. I don't know exactly where."

The Commandant's jaw had set into a mask of grim determination, horrified by the gigantic kidnapping operation being run under his very nose. "I'll have the whole place torn to pieces to find them."

"No, you mustn't find them!" pleaded Meadows.

The Doctor's eyebrows raised. "Why not?"

Realising he was saying far too much, Meadows lapsed into a sullen evasiveness. "You mustn't, that's all..."

Reaching into his inside jacket pocket, the Doctor produced one of the white sheaths he had found earlier. "Because if we do find them," he answered, "we'll find one of these on their arms, eh? And if we remove it, something terrible will happen to you?"

Staring hypnotised at the sheath, Meadows confirmed the Doctor's deduction.

"What if you have to change back?"

"Well, that can be done, but with the machine."

"Machine in the Medical Centre?"

"Yes. None of us know where our own originals are - except that nurse..."

STORY REVIEW

Tim Robins

'Doctor Who' is best loved for its monsters, so after Daleks and Cybermen, not to mention Fish People and Macra, a race of 'faceless' aliens who largely appear as ordinary humans might seem somewhat unpromising. 'The Faceless Ones', however, is one of those masterpieces of 'Doctor Who' that manages to transcend the series' often stagey theatricals. We are instead presented with an action-packed suspense story which owes much to Malcolm Hulke's involvement with 'The Avengers'.

The apparent normality of an airport and a package tour for 18 to 25 year-olds is quietly infiltrated by the hidden menace of the faceless Chameleons, a race of shape-changing aliens. In fact they are anything but faceless. A disaster has left their bodies and faces hideously scarred. To restore their identities they plan to use their advanced science to kidnap fifty thousand young Earth-men and women, storing them in miniaturised form aboard a satellite above the Earth, whilst the Chameleons assume their appearance.

The Doctor and his companions solve this well-crafted mystery not by contrived flashes of brilliance, nor by blundering errors on the parts of their adversaries, but by honest detective work. A scorch-mark, burnt fibres, blank postcards, a 'Chameleon Tours' plane which picks up passengers but never delivers them weave a tapestry of intrigues to be skilfully unravelled.

He may be clever, but this time the Doctor is up against a race that proclaims itself to be "the most intelligent in the Universe". The Chameleons pour scorn on humanity: "Their minds cannot cope with an operation like this"..."The truth is beyond their intelligence." The Doctor beleives otherwise, and by confronting the airport's Commandant with mounting evidence of alien interference he is finally persuaded to help him.

On the whole the Doctor is less manipulative than usual, and doesn't always seem to to one step ahead of his foes. Troughton here presents a more sober character, although his portrayal of the Doctor has already visibly changed during the course of the previous stories. At first he was a somewhat zany clown, placed among a more serious supporting cast ('The Power of the Daleks', 'The Highlanders'). Gradually his clowning around diminished, but the rest of the cast became more outlandish ('The Underwater Menace', 'The Macra Terror'). The nadir for the Doctor was 'The Moonbase', where his involvement was minimal and tended to mirror Hartnell's performance in 'The Tenth Planet' (see 'The Moonbase', page "33-05"). 'The Faceless Ones' strikes a happier balance. The Doctor still has a mischievous twinkle in his eye, but he takes his role rather more seriously, a factor which adds a refreshing air of menace and tension to the adventure.

Sixteen episodes after he was first introduced Jamie takes his rightful place as the Doctor's new male companion. This development is helped by the three-and-a-half episodes absence of Ben and Polly, kidnapped by the Chameleons and released only in time to wave the Doctor goodbye in the final scene of the adventure. If Jamie is the natural replacement for Ben, then Polly's replacement is clearly Samantha Briggs, a young Liverpudlian in search of her kidnapped brother. Determined and resourceful, "Sam" Briggs joins forces with Jamie to create a very likeable partnership. It is all too easy, on paper, to believe that they simply took Ben and Polly's lines, but Samantha is quite different to Polly. "I just hope she doesn't try to be too adventurous," the Doctor worries. No such luck! Engaged in their own investigations Jamie and Samantha strike up a fairly romantic relationship. Their parting is

certainly more tear-jerking than Ben and Polly's departure. "Ben can catch his ship and become an Admiral," smiles the Doctor, "and you, Polly, you can look after Ben." It therefore comes as something of a surprise that this 'double act' is not allowed to develop, and Samantha Briggs drifts away into the history of 'Doctor Who'.

Associate Producer Peter Bryant had cast Pauline Collins as Samantha (originally to have been called Cleo), in the hope he could persuade her to stay on as a 'regular' for the series. Although producer Innes Lloyd agreed to this idea, unfortunately Pauline Collins herself did not, declining the same offer again a year later. Instead she went on to star in the first series of 'The Liver Birds' (resuming a Liverpudlian accent), and this was followed shortly by 'Upstairs, Downstairs'.

'The Faceless Ones' has many marvellous moments, although most of them seem quite subdued compared to the pantomime melodrama of previous serials. There is a classic death trap, a la 'Goldfinger', with the Doctor, Samantha and Jamie frozen into immobility as a lasar beam threatens to carve them up! A vein of sardonic humour also runs through the serial. As an RAF fighter plane is sent after the Chameleons' VC-10 the Doctor asks, "How high can fighters go these days, Commandant?" "Oh, ten miles plus," the Commandant replies. The Doctor smiles wryly: "How futile..."

The Chameleon 'Blade' enjoys a joke at Crossland's expense when the Police Inspector announces: "I am the long arm of the British law!" "I don't think it'll reach where you're going," Blades sneers.

Despite this, there are a few criticisms. Whilst the writers seem quite confortable with the mystery and action elements in the story the science fiction devices are a little forced and occasionally puerile. Shape-changing aliens who appear human are not only science fiction clichés, but also notorious ways of saving on the production budget. The Chameleons' plan involves a number of complicated stages which include the use of drugs to put the humans into comas, and others to miniaturise them. I suppose their intelligence accounts for the array of impossible gadgets, which includes poisoned pens. But suspension of disbelief is difficult when the aliens insist upon referring to their weapons as "ray guns"! Overall the science fiction elements provide a fine frosting for a cake, the ingredients of which might be found in a number of then contemporary adventure series; a little like the Daleks turning up in an episode of 'The Saint'.

The abrupt end of the story is rather an anti-climax. The Chameleons are defeated when the Doctor threatens to destroy the arm-sheaths on the human originals. With little argument or protest the Chameleons are quickly resigned to their fate. The Doctor allows them to go free to return to their own planet, as long as they promise not to cause any more trouble. He hints that he may have something in the TARDIS which might help to find a cure for their condition, but we never discover if this is so. In fact, considering the TARDIS has been stolen, he never <u>does</u> get round to helping them! Apart from their deformed appearance the Chameleons earn little sympathy; and, after the havoc and destruction they have already caused, hardly deserve their lenient treatment.

All in all 'The Faceless Ones' is a rather pleasant surprise, somewhat out of place in a season still deeply-rooted in the Hartnell era. However, the production has a stylistic impact greater than its plot might warrant, and could easily have been an episode of 'The Avengers'. Bizarre, often camp action-adventure; a trendy, yet successful attempt to drag 'Doctor Who' into the second half of the '60s. A blueprint for the future.

SPACE & TIME

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SPACE & TIME

The Sailor and the Deb

David Auger and Trevor Wayne

Ian Chesterton and Barbara Wright had been school-teachers; pillars of the establishment to whom parents could entrust the safety of their children. They were people whom their pupils - and, for that matter, the younger viewers at home - could respect rather than

identify with. It was a cosy arrangement that had been exploited many times before in children's television drama; but the arrival of Ben and Polly, and the imminent debut of a Doctor who sometimes acted their age, broke with that tradition. Instead of being elders to look up to, they were like a brother and sister who were getting away with things you were not yet quite old enough to do. More importantly, these two new companions could be seen as rebels - even if in Polly's case a polite one. They were symbols of the middle Sixties, and all the values that went with that period. As Barbara and Ian had provided a link with 1963, Ben and Polly brought 'Doctor Who' back in line with contemporary Earth. Where Ian and Barbara had hailed from similar backgrounds, however, the origins of Ben and Polly were completely different.

"I want to bring a little more adventure into the programme," explained producer Innes Lloyd. "It seems simpler to start with two brand-new characters and give them a history from the ground upwards." The search continued for two teenage actors to play "a jolly young sailor" and a girl secretary-scientist, and ended with the casting of Michael Craze and Anneke Wills in the roles.

Able Seaman Ben Jackson was a sailor in the Royal Navy. If Dodo Chaplet had been a Rodean student masquerading as a Cockney, Ben was the real McCoy; a rogue, whose only escape from his deprived environment was to join one of the Armed Forces. Polly, by contrast, came from far more comfortable circumstances. She was attractive, well-spoken, a fashionable debutante who had landed herself a top secretarial job working for a leading scientist. Although she was sometimes a trifle scatty, she possessed a self-assurance that came with her upbringing. After all, it was she who offered to stand Ben lunch, and not the other way round (See 'The War Machines', Serial "BB").

Whereas Ian and Barbara had been two distinct individuals who grew together, Ben and Polly - in the best tradition of Laurel and Hardy - were a double-act from the start, their dialogue as sharp as sparks from two flints struck together. They worked well as a team, demonstrated in the medical wing of the Moonbase complex, where they devised a weapon to use against the Cybermen. With inspiration from Mary Quant and Ben's fire-

fighting experience in the Navy, they concocted "Cocktail Polly" in a fire-extinguisher. Another example of this team-work occurred during their adventure in 17th century Cornwall, when they fooled a young yokel into believing that they were possessed by evil spirits. In fact, from the first moment of their chance meeting in London, there was a strong rapport between them.

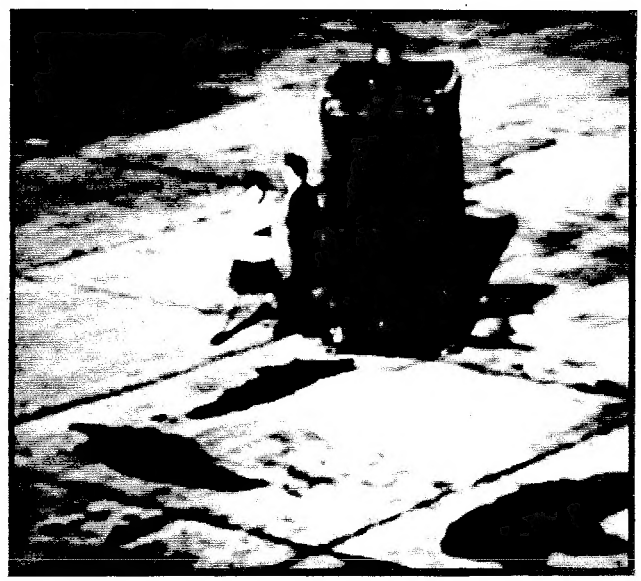
The venue for this encounter was 'The Inferno' Nightclub, frequented by Polly. She was a good friend of its proprietor, Kitty, for whom she would often undertake "rescue missions" - saving hapless young men who were down on their luck. Ben was one such case. His ship had sailed to the West Indies, but unfortunately he had received a shore posting - six months of monotony in barracks - and, to kill time, had begun to mope around 'The Inferno'. So, as Ben was proving to be "no great advertisement for the most With-it place in town", Kitty enlisted Polly's help. With "the Navy in trouble" Polly couldn't possibly refuse. As it happened, the young Able Seaman was in no mood to be cheered up: "Well, there's no law against sitting here, is there?" To which Polly replied: "Well, there should be, when you've got that look on your face! Look, I'll show you." With that, she promptly perched herself on an adjacent stool to mimic his hang-dog expression. Ben was forced to brighten and, at Polly's bidding, he unfolded his problems. Their conversation began to sour once more when Polly teased Ben about his predicament. She was about to give him up as a hopeless case when she was suddenly accosted by a young lout: "You'll have a better time with me than old shorty over there." However, Flash began to regret his behaviour as "old shorty" rose from his doldrums and despatched the lout from the Nightclub. His depression vapourised, Ben began to dance with Polly, and at the end of the evening took her up on her lunch date. But Polly did not keep their meeting at the Post Office Tower, and they were soon both embroiled in the machinations of WOTAN, and eventually in the journeys of Doctor Who...

Once they began travelling with the Doctor their personalities became more pronounced. Ben's scepticism appeared almost immediately when he refused to believe in the

time-travelling capabilities of a Police Telephone Box. Polly - being something of a romantic - was more inclined to accept the concept. The strongest example of Ben's arrogance occurred when he and Polly witnessed the incredible transformation of the Doctor. Ben remained stubbornly suspicious of the stranger who had appeared in the TARDIS, although it did not take Polly long to realise that the scruffy-haired hobo was indeed the Doctor. Even as they departed from the planet Vulcan after defeating the Daleks, Ben still confessed a nagging doubt about the Doctor's identity. Polly, at times, seemed to have a knack for judging people's motives, as she once said when refuting Ben's claim that the Deputy Governor of Vulcan was guilty of committing sabotage: "There's some people you know are all right!" But Ben's hard upbringing had taught him not to trust anyone, even teachers. "I had a headmaster once who got nicked for not paying his bus fare!" And, on occasion, he would dismiss Polly's observations out-of-hand. Despite this, the two companions remained close, presenting this friendship as sibling rivalry, where each would regularly tease the other. It was quite clear, as well, that they were physically attracted to each other, but this aspect of their relationship was never allowed to develop while they travelled with the Doctor.

A certain fly in the ointment appeared with the introduction of Jamie McCrimmon. Lines had to be re-allocated to make way for the young Highlander, and this was to dent the team-spirit between Ben and Polly. But their best adventure was still to come.

During their struggle against the Macra a wedge was to be driven between them; a situation that was distressing only to Polly, as Ben was no longer in control of his senses. After all they had gone through together, Ben had turned against her. He was under the mind control that the others had managed to resist. Perhaps the Naval discipline he had worked under in the past made him more vulnerable. After betraying the Doctor, he told Polly: "I had to do my duty!" However, after he saw Polly nearly mauled by a Macra, the control began to weaken until he finally recovered himself enough to destroy the gas pumps that were vital to the Macra.



Ben is remembered with more fondness than Polly, who is often dismissed as being a simple "screamer". But it must be remembered that it was Polly who stood up against the Cybermen during their occupation of Snowcap base, and attacked them for their lack of emotion. And in 'The Faceless Ones' she was not intimidated by the Chameleons when she knew they would have to dispose of her for witnessing the murder of a Police Inspector.

"Don't you see, Duchess," Ben said happily, "July 20th 1966 is when it all began! We're back to when it all started!" Having grown very fond of the Doctor, Ben and Polly were a little hesitant about rejoining their own civilisation. Like Ian and Barbara before them, however, they recognised that this might be their only chance to return to the surroundings they knew and understood.

The real strength of Ben and Polly was that they were a team. And as they said goodbye to the Doctor and Jamie, you were left with a sneaking suspicion that, also like Ian and Barbara, they would remain as a team for some time to come.

TECHNICAL OBSERVATIONS

Matching in with the virtual re-mapping of 'Doctor Who's' format 'The Faceless Ones' saw the introduction of a new title sequence and a re-arranged theme tune. The Radiophonic Workshop re-structured Ron Grainer's original score synching it in with the new titles, designed solely this time by Bernard Lodge (see full article on new titles and music in 'Season 4 Special Release').

The opening credits were designed to last in excess of thirty seconds (standard title sequence length), but for this serial, and for several future ones, the graphics ran for only twenty seconds. Thus the story title, writer credit, episode number caption slides were still superimposed over the opening scene, rather than being part of the graphic sequence as had been allowed for by the Designer.

Credited as Associate Producer for this story was Peter Bryant, a one-time actor with enormous experience both in writing and producing drama for radio. He had been brought on to the Production team by Shaun Sutton, who knew that Innes Lloyd wanted to move on from the series. However, although Bryant trailed Lloyd throughout this show as Producer, events during the next story pre-empted that transition, requiring Bryant to draw upon his other skills as a writer...

Innes Lloyd secured permission from the Gatwick Airport authorities to mount a major location shoot there. All the location filming for the six episodes was done over a period of three days with the airport allowing the BBC full access to concourse, hangar and some runway areas. Even the Airport Police found themselves within the film cameraman's viewfinder! The only major restriction on the film crew was that they could not film aboard the aircraft owned by the Air Corporations. Thus, for the required sequences of VC-10s in flight stock film, provided by Film Centre International, were matched, where possible, with the ground shot footage.

No incidental music was specially composed for this story. A BBC stock disc of Nigerian drum percussion was used for the chase sequences in episodes one and two, while a disc of Hindu Funeral drumming accompanied the search of the airport car park in episode six. A piece called Fantasy in Orbit by the Pacific Dawn Orchestra was used both for establishing shots and as background for the scenes aboard the Chameleon space station. The "Chameleon Theme" - a low, single note passage of music for mood effect - was devised and performed by Brian Hodgson.

Michael Craze and Anneke Wills gave their final performances for 'Doctor Who' on April 8th 1967 at Studio D, Lime Grove when episode two was recorded. They did not appear again in the story until the final scene in episode six - a film sequence which had been shot prior to the recording of episode one.

The Chameleon ray guns killed by electrocuting their victims. In the studio this was accomplished by partially whiting out the picture showing the victim and by overlaying a crackling spark (technically referred to as a "Fernash effect"). A recording break was then sanctioned during which the victim would have scorch and burn marks added to his face and hands by the make-up artist. Some countries to which this story was sold had these sequences edited out due to their slightly horrific nature.

Also subject to some editing for overseas consumption were shots depicting the raw state Chameleons. Dressed in tight-fitting dungarees the Chameleons' heads and arms were thus visible. Heavy latex rubber appliances were fitted onto the four artists required to play Chameleons. The finished creatures had a lumpy and faceless (!) appearance, made all the more hideous by the application of external veins and arteries. A final coating of Vaseline made the whole creature glisten unpleasantly.

Each disguised Chameleon and his, or her, human counterpart wore on their forearms metal sheaths fitted with sets of control studs. The Chameleons wore black sheaths, while their corresponding comatose humans wore white ones. Each stud supposedly controlled a different body function - such as speech, memory, hearing, perception, etc. Removal of these sheaths destroyed the interface between the two beings. The human recovered almost instantly, but the Chameleon would revert to a parody of its former self (half human, half Chameleon) before dying and dissolving into a blob of matter. For this reason a made-up double of Nurse Pinto was used in episode five for the sequence of the sheath being removed on the true nurse.

Apart from their incineration guns the other Chameleon weapons were their freezing devices. The most graphic demonstration of these occurred in episode two as the Chameleons trap and attempt to freeze the Doctor. To achieve this white-smoke was shot from the nozzles in the 'Chameleon Tours' office to indicate a cold effect. A recording break was then scheduled to allow "frost" make-up to be applied to Patrick Troughton's face.

Simple camera mixing was used to accomplish the effect of 'Chameleon Tours' passengers being miniaturised aboard the VC-10s, and for the effect of a raw-state Chameleon taking on the appearance of a human. In the former case the miniaturising scene at the end of episode three is shown on a monitor inside the VC-10 flight deck. On the screen Inspector Crossland sees live action footage of passengers in their seats which then dissolves to a caption slide of rows of empty seats. Similarly, in the latter case, the picture mixed from one camera showing a Chameleon to another showing his victim in a similar position - line-up and camera angling therefore being very important.

The laser beam attack on the recumbent bodies of the Doctor, Jamie and Samantha in episode four was accomplished very easily and cheaply using an oscilloscope. One camera angled and focused on an oscilloscope picture of a straight white line of light. This picture was then superimposed over the shots of the "beam" leaving the projecting device and of it tracking across the floor to the three targets. For effect a pile of woodshavings was exploded by an electronic flash as the beam "touched" it, and then, as Jamie reflects the beam back into its projector, the screen flared to white as the "beam" hit his hand-held mirror.

Stock footage was used for the pursuit of the Chameleon VC-10 by an RAF fighter plane, although a small studio set of the pilot's cabin was built.

Two quite complex model stages were built for this serial. One featured a downwards-looking ariel shot of the ground as seen from a few miles up. Between the camera and the background was positioned a large model of a VC-10 seen from above. The wings of the model were pivoted underneath the fuselage such that they could swing back (on wires) rather like the wings of an F-111 jet. Once the wings had folded back electrically fired long-duration rocket charges were detonated from the VC-10's four engines as the 'Chameleon Tours' plane became a spacecraft. A smaller version of the VC-10 spaceship was used on the model stage of the orbitting Chameleon space station, whose central feature was a large hangar deck complete with operating doors which slid open to admit the VC-10. The model was also fitted with lights and a revolving radar scanner dish.

For the only time in 'Doctor Who' Frazer Hines spoke with his normal non-Scottish accent as he, too, underwent the Chameleonising process.

The drawers of the space station's "store room" containing the miniaturised human captives were represented in the studio as a full-size set. The set comprised several rows of moulded compartments in each of which stood a motionless extra. This cut down on the need to make intricate, clothed, miniature models, or to substitute toys which could have looked unconvincing.

PRODUCTION CREDITS

— Compiled by Gary Hopkins —

SERIAL "KK"	SIX EPISODES	BLACK AND WHTIE
PART 1	-	8th. April 1967
PART 2	-	15th. April 1967
PART 3	-	22nd. April 1967
PART 4	-	29th. April 1967
PART 5	-	6th. May 1967
PART 6	-	13th. May 1967

CAST

Doctor Who.....Patrick Troughton
Ben.....Michael Craze
Polly.....Anneke Wills
Jamie.....Frazer Hines

Policeman.....James Appleby
Commandant.....Colin Gordon
George Meadows (ATC)...George Selway
Jean Rock.....Wanda Ventham
Spencer.....Victor Winding
Inspector Gascoigne...Peter Whitaker
Captain Blade.....Donald Pickering
Stephen Jenkins (Immigration Officer).....Christopher Tranchell
Nurse Pinto.....Madalena Nicol
Inspector Crossland.....Bernard Kay
Samantha Briggs.....Pauline Collins
Ann Davidson.....Gilly Fraser
Announcer.....Brigit Paul
Heslington.....Barry Wilsher
RAF Pilot.....Michael Ladkin
Supt. Reynolds.....Leonard Trolley
Chameleons.....Robin Dawson
Barry Du Pre, Pat Leclere
Roy Pearce
ATC Technicians.....Roy Curtis
Roger Jacombs, Vic Taylor
Policemen.....Kedd Fenton
Crawford Lyle, Taggart Rushton
Geoffrey Witherick
Airport PCs.....Robin Dawson
Peter Blair Stewart
Airport Sergeant.....Peter Roy
Nurse Pinto's double.Elizabeth Smith
Blade's double.....Terence Denville
Workmen.Robin Burns, Charles Erskine
Airport personnel in plane
John Evans, Ann Gabriel
Tony Lang, Steve Pokol
Audrey Searl, Audrey Stewart
Passengers.....Ann Barber
Michelle Barry, Nigel Bernard
Mike Briton, Joy Burnett
Penelope Daiton, John Dickinson
Sandy Duke, Gloria Forster
Maria Hauffner, Pearl Hawkes
Pamela Hinton, Chris Hodge
James Holbrook, Richard Kitteridge
Joanna Lawrence, Gary Leaman
Tony Mead, Jean Myers
Barry Noble, Lisa Noble
Alan Norburn, Ralph Rankissoon
Joanna Robins, David Seaforth
Don Simons, Tina Simons
Marjorie Sommerville
Donald Sinclair, Basil Tang
Denise Testar, Graham Tonbridge
Valerie Vyner, George Wilder

TECHNICAL CREDITS

Production Assistant..Richard Brooks
Assistant Floor Manager
Sue Marlborough
Assistants.....Pamela Lintern
Pat Harrington
Grams Operators.....Dave Thompson
Pat Heigham
Vision Mixer.....Clive Doig
Floor Assistant.....Peter Hebbes
Lighting.....Howard King
Sound.....Gordon Mackie
Technical Manager.....Fred Wright
Costume Supervisors.....Daphne Dare
Sandra Reid
Make-up Supervisor.....Gillian James
Story Editor.....Gerry Davis
Designer.....Geoffrey Kirkland
Associate Producer.....Peter Bryant
Producer.....Innes Lloyd
Director.....Gerry Mill